|  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- |
|  | **Question Three** | **Achievement** | **Merit** | **Excellence** |  |  |
|  | **Describe** | **Explain** | **Appreciate** |  |  |
|  |  |  |  |
|  | 3. Analyse | Identifies and gives a | As for Achievement AND **analyses** | **As for Merit and analyses in detail** | |  |
|  | how the writer | **straightforward analysis** of ONE | the **effect** on the target audience of | **/ or convincingly discusses** at | |  |
|  | uses particular | technique used by the writer | at least ONE technique used by the | least ONE technique used by the | |  |
|  | **techniques** in | to reveal the appearance and | writer to reveal the appearance and | writer to reveal the appearance | |  |
|  | stanzas one and | personality of pukekos. | personality of pukekos. | and personality of pukekos. The | |  |
|  | two (lines 1-9) |  |  | discussion may include a **perceptive** | |  |
|  | to reveal the |  |  | notion of audience and technique(s) | |  |
|  | **appearance and** |  |  | will be discussed in an integrated | |  |
|  | **personality of** |  |  | manner. A typical ‘E’ answer will | |  |
|  | **pukekos**. |  |  | refer to 3 or more techniques. | |  |
|  |  |  |  |  |  |  |
|  |  | *Answers below are a suggested, not an exclusive list. ‘E’ answers have been abbreviated.* | | |  |  |
|  |  |  |  |
|  |  |  |  |  |  |  |
|  |  |  |  |  |  |  |
|  |  | Adjectives /modifiers | The effect of using different | The use of the pre-modifier ‘blue’ | |  |
|  |  | ‘drunken’ / ‘blue’ / ‘orange’ / | adjectives to show the colours gives | and the post-modifiers ‘orange’ and | |  |
|  |  | red-beaked’/ ‘startled’/ ‘comic’ / | a clear picture of the colourful birds. | ‘red’ within a few words conveys the | |  |
|  |  | ‘feathered’ |  | multi-colours of the birds’ feathers. | |  |
|  |  |  |  |  | |  |
|  |  | Alliteration | Alliteration links sound and sense | A poem is primarily written to be | |  |
|  |  | ‘blue birds ballet’/ ‘galloping loons | and helps flow. | spoken, not just read, so ‘aural’ | |  |
|  |  |  |  | techniques make the words more | |  |
|  |  |  |  | easy to say/hear. | |  |
|  |  |  |  |  | |  |
|  |  | Enjambment /punctuation/ syntax | The effect of enjambment is to | The unpredictable and confused | |  |
|  |  | ‘as they chase or run’ etc | encourage the reader to ‘run-on’ | nature of the pukekos is suggested | |  |
|  |  |  | each line which helps link lines and | by the broken ‘ungrammatical’ | |  |
|  |  |  | stanzas. | syntax and the nil use of any | |  |
|  |  |  |  | punctuation. | |  |
|  |  |  |  |  | |  |
|  |  | Metaphor | The effect of the ‘ballet’ and ‘tights’ | As the pukekos ‘dance’ across the | |  |
|  |  | ‘ballet’ / ‘tights’ [extended metaphor | motif is to convey the long-legged | road, their delicate skinny legs and | |  |
|  |  | or motif] / ‘loons’ | appearance of the birds. | colourful feathered upper body look | |  |
|  |  |  |  | like ballet dancers. | |  |
|  |  |  |  |  | |  |
|  |  | Personification | Describing the birds in human terms | Personifying pukekos as being | |  |
|  |  | ‘drunken’ / ‘in tights’ / ‘loons’ / | helps the reader understand what | ‘drunk, hysterical loons’ evokes | |  |
|  |  | ‘hysteria’ | they looked like. | the picture of the birds running in a | |  |
|  |  |  |  | crooked crazy way, which is the way | |  |
|  |  |  |  | they often seem to. | |  |
|  |  |  |  |  | |  |
|  |  | Verbs | The effect of using a variety of action | The immediacy of the birds’ walk | |  |
|  |  | ‘galloping’ / ‘cross’ / ‘chase’/ ‘run’/ | verbs shows how the pukekos are | comes across by using the present | |  |
|  |  | ‘attempt’ | taking their time to cross the road. | participle ‘galloping’ and their | |  |
|  |  |  |  | ‘manic’ movement is suggested by | |  |
|  |  |  |  | the variety of active verbs. | |  |
|  |  |  |  |  | |  |
|  |  | Simile | The effect of this simile is to show | The simile shows that pukekos are | |  |
|  |  | [inevitable}..’like me’ | that the birds don’t understand their | not very clever, because they don’t | |  |
|  |  |  | danger. | know whether to ‘chase’, or ‘run | |  |
|  |  |  |  | from’ the on-coming car. | |  |
|  |  |  |  |  | |  |
|  |  | Small case font (every word) | Using only small case letters creates | By avoiding the usual pattern of | |  |
|  |  | ‘drunken’ / ‘in’ etc | a unified if complex picture of the | starting each line or stanza with a | |  |
|  |  |  | scene as we can’t tell where one | capital letter, and not using main | |  |
|  |  |  | sentence starts or ends. | verbs (eg ‘in their startled eyes [is] | |  |
|  |  |  |  | the mirage’) readers are encouraged | |  |
|  |  |  |  | to make up their own words and | |  |
|  |  |  |  | visualize the colourful, frenetic | |  |
|  |  |  |  | scene. | |  |
|  |  |  |  |  | |  |
|  |  | Contrast / antonym / antithesis | The effect of using contrasting ideas | The sight of the pukekos going ‘all | |  |
|  |  | ‘chase..run from’ / ‘galloping… | shows us the birds are very unsure | over the place’ is created by using | |  |
|  |  | attempt / indecision | and indecisive about road crossing. | opposing concepts, which supports | |  |
|  |  |  |  | their ‘comic gait’. | |  |
|  |  |  |  |  | |  |
|  |  | Pun | The effect of using the word | The pun on ‘drunken’ and ‘one for | |  |
|  |  | ‘drunken’ (‘One for the Pukeko’) | ‘drunken’ is to pun on the poem’s | the road’ ironically suggests the | |  |
|  |  |  | title which suggests the common | birds may end up just as one more | |  |
|  |  |  | drinking line ‘one for the road’. | road-kill. | |  |
|  |  |  |  |  |  |  |



**4**

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| **Question Four** |  | **Achievement** | **Merit** | **Excellence** |  |
|  | **Describe** | **Explain** | **Appreciate** |  |
|  |  |  |
| 4. Analyse how |  | Identifies and explains ONE | As for Achievement AND analyses | As for Merit and analyses in detail |  |
| the writer **links** |  | technique used by the writer to link | the effect on the target audience | / or convincingly discusses at least |  |
| **descriptions of** |  | descriptions of the pukekos to her | of at least ONE technique used by | ONE technique used by the writer |  |
| **the pukekos** to her |  | own attitudes. | the writer to link descriptions of the | to link descriptions of the pukekos |  |
| **own attitudes**. |  |  | pukekos to her own attitudes. | to her own attitudes. The discussion |  |
| Support your |  |  |  | may include a perceptive notion of |  |
|  |  |  | audience and technique(s) will be |  |
| answer with |  |  |  | discussed in an integrated manner. |  |
| specific details from |  |  |  | A typical ‘E’ answer will refer to 3 or |  |
| the text and explain |  |  |  | more techniques. |  |
| how these details |  |  |  |  |  |
| work to develop |  |  |  |  |  |
| ideas. |  |  |  |  |  |
|  |  | *Answers below are a suggested, not an exclusive list. ‘E’ answers have been abbreviated.* | | |  |
|  |  |  |  |  |  |
|  |  |  |  |  |  |
|  |  | Similes (and repetition) | The effect of the simile is to show | Like the pukekos, the writer |  |
|  |  | ‘like me’ | that the birds and the writer have | admits she could be seen (in a |  |
|  |  |  | qualities in common. | self-deprecating way) as ‘hysteria |  |
|  |  |  |  | in a feathered carcass’ and as |  |
|  |  |  |  | somebody who is also tentative and |  |
|  |  |  |  | ‘walks on egg-shells’. |  |
|  |  |  |  |  |  |
|  |  | Interrogatives | The effect of the questions is to | The use of interrogatives as to |  |
|  |  | ‘shall I?’ / ‘shan’t I?’ | show that the writer is as unsure as | whether or not the writer should |  |
|  |  |  | the pukekos are. | do such a trivial thing as ‘phone’ |  |
|  |  |  |  | somebody highlights how even more |  |
|  |  |  |  | unsure she is than the birds who |  |
|  |  |  |  | have a life-or-death question as they |  |
|  |  |  |  | may or may not get across the road |  |
|  |  |  |  | alive. |  |
|  |  |  |  |  |  |
|  |  | Personal pronouns | Using personal pronouns has the | Having described the birds with the |  |
|  |  | ‘they’ / ‘I’/ ‘me’ | effect of making us wonder about | 3rd person plural, the writer then |  |
|  |  |  | the similarities/ differences between | repeats the 1st person ‘I’ three times |  |
|  |  |  | the writer and the birds. | in one line to deliberately make the |  |
|  |  |  |  | reader link the bird’s indecision and |  |
|  |  |  |  | tentative approach to her own. |  |
|  |  |  |  |  |  |
|  |  | Inference / implication | The effect is to suggest that unlike | The poet hints that she is a very |  |
|  |  | ‘they don’t give a fig (colloquialism) | the birds, the poet does care about | diffident, colourless person when |  |
|  |  | about propriety or consequence’ / | ‘propriety’ and ‘consequence’. | compared to the bright and |  |
|  |  | ‘risque’ |  | boisterous birds. |  |
|  |  |  |  |  |
|  |  |  |  |  |  |
|  |  | Verb tenses | The effect of using the past tense | By using the dramatic present |  |
|  |  | ‘was’ / ‘I’ll leave it’ | ‘was brave’ and then the future ‘I’ll | tense to describe the birds’ actions |  |
|  |  |  | leave it’ suggests the writer is too | (‘galloping’ / ‘lift’ / ‘walk’/ ‘mate’) |  |
|  |  |  | timid to ‘phone her today’, and will | the poet shows that unlike them she |  |
|  |  |  | do it ‘tomorrow.’ | procrastinates, (‘I’ll leave it’), even |  |
|  |  |  |  | though the birds’ action may result |  |
|  |  |  |  | in them getting hit by the car. |  |
|  |  |  |  |  |  |
|  |  | Onomatopoeia / assonance | The effect of the technique is to | The onomatopoeia of the last line |  |
|  |  | ‘thud against the bumper’ | suggest the sound of the pukekos | links back to the poem’s title in |  |
|  |  |  | being hit by the car as they try to | that the poor pukeko has become |  |
|  |  |  | cross the road. | ‘one for the road’. It is ironic that |  |
|  |  |  |  | the diffident driver/poet has caused |  |
|  |  |  |  | the death of the more courageous |  |
|  |  |  |  | bird(s). |  |
|  |  |  |  |  |  |
|  |  | Alliteration | The effect is to link sound with sense | The alliterative linking of tail ‘feathers |  |
|  |  | ‘tail feathers…flags…fig’ | and assist the sound- flow. | as upright flags’ suggests that |  |
|  |  |  |  | the birds (unlike the writer?) are |  |
|  |  |  |  | ostentatious, and this is reinforced |  |
|  |  |  |  | by the fact that they don’t give a ‘fig’ |  |
|  |  |  |  | about propriety or doing the correct |  |
|  |  |  |  | thing (unlike the writer). |  |
|  |  |  |  |  |  |
|  |  | Pun / metaphor / extended | The effect of the pun ‘scrambled | The references to eggs and life |  |
|  |  | metaphor / motif | eggs’ is to link it to the birds, and | partners gives us the idea that the |  |
|  |  | ‘egg shells’/ ‘scrambled eggs’ / | to suggest that is what is about to | pukekos are much more determined |  |
|  |  | ‘mate for life’ | happen when they get squashed on | to live life to the full and so we think |  |
|  |  |  | the road. | that perhaps the expressions such |  |
|  |  |  |  | as ‘life’s confusion’, and ‘the delicate |  |
|  |  |  |  | balance of life’s confusion’ apply |  |
|  |  |  |  | more to the writer’s own attitudes. |  |
|  |  | *Continued on page 6* | *Continued on page 6* | *Continued on page 6* |  |
|  |  |  |  |  |  |



**5**

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| **Question Four** | **Achievement** | **Merit** | **Excellence** |  |
| **Describe** | **Explain** | **Appreciate** |  |
|  |  |
| *Question 4* | Layout | The visual effect of using 5 separate | The longer pauses which the writer’s |  |
| *continued…* | 4 x longer stanzas followed by 5 x | lines with double-spacing to | use of spacing invites, in the last |  |
|  | single lines. | conclude the poem suggests the | five lines hints at the ‘slow-motion’ |  |
|  |  | poet’s slow, cautious approach until | effect that many people involved in |  |
|  |  | the final line about the bird’s fatal | accidents report before the ‘bang’. |  |
|  |  | crossing attempt | It suggests the writer’s attitude is |  |
|  |  |  | such that she doesn’t try to avoid |  |
|  |  |  | the birds. The step-by-step lines |  |
|  |  |  | imply an inevitability about the bird’s |  |
|  |  |  | death-just part of ‘life’s confusion.’ |  |